

# Compositions

pour la *Guilare* par

## FERDINAND SOR

Op. 1. Six Divertissements .....	1.—	Op. 22. Grande Sonate .....	1.50
Op. 2. Six Divertissements .....	1.—	Op. 23. Cinquième Divertissement très facile .....	1.—
Op. 3. Thème varié suivi d'un Menuet .....	1.—	Op. 24. Huit petites pièces .....	1.—
Op. 4. Deuxième Fantaisie .....	1.—	Op. 25. Deuxième grande Sonate .....	2.50
Op. 5. Six petites pièces très faciles .....	1.—	Op. 26. Introduction et Variations ( <i>Que ne suis-je un jongleur</i> ) .....	1.—
Op. 6. Douze Etudes .....	2.50	Op. 27. Introduction et Variations ( <i>Gentil hoisier</i> ) .....	1.—
Op. 7. Fantaisie .....	1.—	Op. 28. Introduction et Variations ( <i>Malherou s'en va-t-en guerre</i> ) .....	1.—
Op. 8. Six Divertissements .....	1.—	Op. 29. Douze Etudes ( <i>Suite de l'œuvre 6</i> ) .....	2.50
Op. 9. Introduction et Variations ( <i>Thème de Mozart</i> ) .....	1.—	Op. 30. Fantaisie et Variations brillantes .....	1.50
Op. 10. Troisième Fantaisie .....	1.—	Op. 31. Vingt quatre Leçons progressives pour les Commencants .....	Cahier I 1.50 Cahier II 2.50
Op. 11. Deux Thèmes variés et douze Menuets .....	2.50	Op. 32. Six petites pièces faciles et doigtées .....	1.—
Op. 12. Quatrième Fantaisie .....	1.—	Op. 33. Trois pièces de société .....	1.50
Op. 13. Divertissement .....	1.—	Op. 34. Trois pièces de société ( <i>Seconde Collection</i> ) .....	1.50
Op. 14. Grand Solo .....	1.50	Op. 35. Vingt quatre Exercices très faciles et doigtées .....	Cahier I 1.50 Cahier II 2.50
Op. 15. Sonate .....	1.—		
Op. 16. Cinquième Fantaisie et Variations ( <i>nel cor più non mi sento</i> ) .....	1.50		
Op. 17. Six Valses (Cahier I) .....	1.—		
Op. 18. Six Valses (Cahier II) .....	1.—		
Op. 19. Six Airs choisis de l'Opéra „la Flûte magique“ .....	1.—		
Op. 20. Introduction et thème varié .....	1.—		
Op. 21. Les Adieux ( <i>La Despedida</i> ) .....	—80		

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**N. SIMROCK, G. M. B. H., BERLIN**

London: A. Lengnick & Co., 14, Beaufort Street — Paris: M. L. Eschig, 13, rue Lafayette

# 24

## Leçons progressives.

### Studien.

Ferd. Sor, oeuv. 31. Cahier I.

N. B. Cette leçon n'exige que la connaissance des notes, son but principal est d'habituer l'élève à bien placer la main gauche.

Diese Lektion fordert nur Notenkenntniss, der hauptsächlichste Zweck ist, den Schüler zu gewöhnen die linke Hand richtig zu setzen.

*Andante.*

1.

*Andante.*

2.

*Allegretto moderato.*

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140.

141.



*Andantino.**Fine.*

N. B. Le but de cette leçon est d'habituer le pouce à chercher les cordes qu'il doit attaquer, sans déranger la main, et à marquer les quatre temps.

Der Zweck dieser Lection ist, den Daumen zu gewöhnen, die Saiten zu finden, welche er anschlagen soll, — ohne die Lage der Hand zu verändern, und um die vier Viertel zu bezeichnen

6.

7.

The image displays three staves of musical notation, likely for guitar. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a series of notes with various fingerings indicated by numbers 0 through 3. The second staff continues the melody, also featuring treble clef and key signature, with fingerings ranging from 0 to 4. The third staff shows a continuation of the piece, with notes and fingerings, and includes a double bar line near the end. The notation is clear and legible, with a focus on the melodic line and its fingering.

Andante.

Andante.

*Fine.*

D. S. al Fine.

Allegretto.

9.

N. B. Le but de cette leçon est de faciliter la liaison des tierces et des sixtes.

Der Zweck dieser Lection ist, die Bindung der Terzen und Sexten zu erleichtern.

Cantabile.

10.



Three staves of musical notation for guitar. The first staff includes a 'harm.' (harmonic) instruction and a circled '12'. The notation is in treble clef with a key signature of two sharps (F# and C#). Fingerings are indicated by numbers 1-4 above notes. The second and third staves continue the piece with various chordal and melodic lines, including a bass line with notes 0, 2, 0, 2, 0.

**Moderato.**

11. The first staff of the Moderato section, starting with a treble clef and a 6/8 time signature. It contains a series of eighth and sixteenth notes with various fingerings.

The second staff of the Moderato section, continuing the melodic line with eighth and sixteenth notes and fingerings.

The third staff of the Moderato section, featuring a mix of eighth and sixteenth notes with fingerings.

The fourth staff of the Moderato section, showing a continuation of the piece with various note values and fingerings.

The fifth staff of the Moderato section, continuing the musical development with eighth and sixteenth notes.

The sixth staff of the Moderato section, concluding the piece with a final melodic phrase and fingerings.



Andante.

La 6<sup>e</sup> corde en R $\acute{E}$ . (D.)

12.

1.

2.

3.

4.

5.

6.

7.

8.

9.

This page of musical notation is for guitar, consisting of ten staves. The notation is written in a key signature of one flat (B-flat) and a 2/4 time signature. The music is primarily composed of chords and melodic lines. The first staff begins with a treble clef and a key signature of one flat. The notation includes various chord voicings and melodic fragments. Some staves show fingerings (1-4) and a capo position (0). The music is arranged in a way that suggests a sequence of chords and melodic lines, possibly for a guitar solo or a specific guitar technique. The notation is clear and legible, with a focus on the harmonic and melodic structure of the piece.

Von  
**Robert Kothe**  
zur Laute gesetzt, erschien die berühmte  
**Serenade von Max Bruch**  
„Wenn dich die Sorgen des Lebens bedrücken“  
mit dem Kehrreim:

„Du hast nicht immer deine sechzehn Jahr“,  
„Nicht immer dieses schöne Rot und Weiß“,  
„Du hast nicht immer dieses schwarze Haar“,  
„Nicht immer einen, der dich liebt so heiß!“

Titelzeichnung von Josua L. Gampp. Preis 1 M. n.

**Johannes Brahms**  
20 der schönsten Volkslieder aus der Sammlung  
**Deutsche Volkslieder**  
zur Laute gesetzt von Hans Schmid-Kayser  
Preis je 2 M. n.

I. Da unten im Tale / Erleuchte mir, fein's Mädchen / Die Sonne scheint nicht  
mehr / Schönster Schatz, mein Engel / Seinsliebchen, du sollst / Ach, englische  
Schäferin / So wünsch' ich ihr ein' gute Nacht / Wo gehst du hin, du  
Gockel? / Mir ist ein schön's braun's Maidelein / Schwesterlein.

II. Mein Mädel hat einen Rosenmund / Dort in den Weiden steht ein Haus  
Och Mädel, ich will es Ding han / Es steht ein' Lind' / All mein Gedanken  
Ach Mädel' ich diesen Abend / Es war ein Markgraf überm Rhein / Es war  
eine schöne Jädelin / Ach Gott, wie weh tut scheiden / In stiller Nacht.

**Carl Bohm, Lieder zur Laute**  
(A. Vorpahl) Preis je 2 M. n.

Bd. I. Was i hab, Der Schwur, 's Zuschau'n, Still wie die Nacht u. a.  
Bd. II. Übers Jahr, Meine blauen Augen, Das hab' ich ja zu Haus u. a.

**A. Sünrock, G. m. b. H., Berlin W 50**



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pour la Guitare par

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Op. 5. Six petites pièces très faciles	1.—	Op. 26. Introduction et Variations (Que ne suis-je la fougère)	1.—
Op. 6. Douze Etudes	2.50	Op. 27. Introduction et Variations (Gentil houssard)	1.—
Op. 7. Fantaisie	1.—	Op. 28. Introduction et Variations (Malborough s'en va-t-en guerre)	1.—
Op. 8. Six Divertissements	1.—	Op. 29. Douze Etudes (Suite de l'oeuvre 6)	2.50
Op. 9. Introduction et Variations (Thème de Mozart)	1.—	Op. 30. Fantaisie et Variations brillantes	1.50
Op. 10. Troisième Fantaisie	1.—	Op. 31. Vingt quatre Leçons progressives pour les Commencants.	
Op. 11. Deux Thèmes variés et douze Menuets	2.50		Cahier I 1.50
Op. 12. Quatrième Fantaisie	1.—		Cahier II 2.50
Op. 13. Divertissement	1.—	Op. 32. Six petites pièces faciles et doigtées	1.—
Op. 14. Grand Solo	1.50	Op. 33. Trois pièces de société	1.50
Op. 15. Sonate	1.—	Op. 34. Trois pièces de société (Seconde Collection)	1.50
Op. 16. Cinquième Fantaisie et Variations (nel cor più non mi sento)	1.50	Op. 35. Vingt quatre Exercices très faciles et doigtées.	Cahier I 1.50 Cahier II 2.50
Op. 17. Six Valses (Cahier I)	1.—		
Op. 18. Six Valses (Cahier II)	1.—		
Op. 19. Six Airs choisis de l'Opéra „la Flûte magique“	1.—		
Op. 20. Introduction et thème varié	1.—		
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## Leçons progressives.

Studien.

Ferd. Sor, œuv. 31. Cahier II.

Andante.

13.

Andantino.

14.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line. The notation includes various note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Fingerings are indicated by numbers 1-4 above notes. Some notes have '2' or '3' below them, possibly indicating pedaling or breath marks. The piece concludes with a double bar line at the end of the eighth staff.



15.

15. 

Moderato.

16.

barrez.

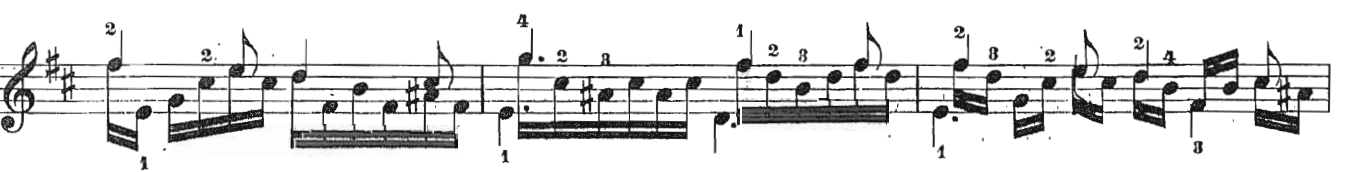
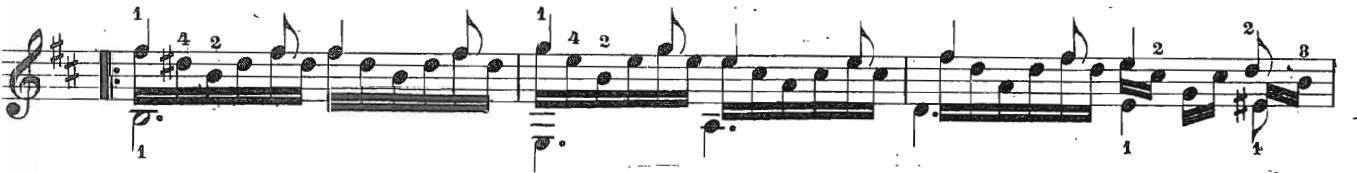
17.

The musical score consists of ten staves of music. The notation is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music is a continuous sequence of eighth and sixteenth notes, often beamed together in groups. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Some notes have accidentals (sharps or flats). The piece is numbered '17.' at the beginning of the first staff.





Moderato.



Le but de cette leçon est d'habituer l'écoulier à donner au ponce de la main droite la véritable direction, en le faisant alterner avec l'index pour les triples croches.

Diese Lektion dient dazu, den Schüler daran zu gewöhnen, dem Daumen der rechten Hand die gehörige Richtung zu geben, indem man ihn mit dem Zeigefinger bei den Zweiunddreissigstel-Noten abwechseln lässt.

**Andante.**

2<sup>e</sup> corde.

19.

The musical score is written for the 2nd string of a guitar. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Andante.' The exercise is numbered '19.' and consists of eight staves of music. The notation includes numerous triplets of eighth notes, which are often beamed together. Fingering numbers (1, 2, 3, 4) are placed above many of the notes to indicate fingerings. The music is a technical exercise for the right hand, focusing on the thumb and index finger for the triplets.

This page contains seven staves of musical notation, likely for guitar, in the key of D major (two sharps). The notation includes various guitar-specific symbols and techniques:

- Staff 1:** Features a series of chords and single notes with fret numbers (1, 2, 4, 8) and a natural harmonic (0). Rhythmic markings include 7/8 and 4/4.
- Staff 2:** Continues the melodic and harmonic progression with fret numbers and rhythmic values.
- Staff 3:** Includes a natural harmonic (0) and fret numbers, with a 7/8 time signature.
- Staff 4:** Shows a sequence of chords and notes, with a 4/4 time signature and fret numbers.
- Staff 5:** Features a natural harmonic (0) and fret numbers, with a 4/4 time signature.
- Staff 6:** Includes a natural harmonic (0) and fret numbers, with a 4/4 time signature.
- Staff 7:** Concludes the piece with a final chord and a natural harmonic (0).



Cette leçon peut être jouée moins vite que le mouvement indiqué, mais ayant pour but de prendre possession des accords, il est utile d'en presser le mouvement à mesure qu'on la jouera avec plus de facilité.

Diese Lection braucht eben nicht so schnell gespielt zu werden, als das Zeitmass es angiebt, sondern, da selbe zum Zwecke hat, die Akkorde greifen zu lernen, so ist es nützlich, das Tempo im Verhältniss schneller zu nehmen, wenn man solche mit mehr Leichtigkeit spielt.

### Andante Allegro.

20.

The musical score consists of eight staves of music in G major (one sharp) and 2/4 time. The notation includes various chords, single notes, and rests, with many fingerings indicated by numbers 1-4 above or below the notes. The piece is marked '20.' at the beginning of the first staff. The tempo is indicated as 'Andante Allegro'.



*Andantino cantabile.*

21.

Tempo di marcia, moderato.

22. 

*p* *f*

2<sup>e</sup> corde.  
1<sup>er</sup> doigt.

barrez à la 5<sup>e</sup> touche.

Mouvement de prière religieuse.

23.

This musical score is written for a single melodic line on a treble clef staff. The key signature consists of three sharps (F#, C#, G#), and the time signature is common time (C). The piece is marked with the tempo 'Mouvement de prière religieuse.' and the number '23.' at the beginning. The notation includes various musical symbols such as eighth, sixteenth, and dotted notes, as well as rests. Fingerings are indicated by numbers 1 through 4 above the notes. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and articulation marks like slurs and accents. The score is organized into measures, with some measures containing repeat signs. The overall style is that of a classical or early 20th-century religious composition.



## Allegretto moderato.

24.

The musical score is written for a single melodic line in G major (three sharps: F#, C#, G#) and 2/4 time. It begins with a piano (p.) dynamic. The first staff includes fingerings (1, 2, 3, 4) and a breath mark. The subsequent staves continue the melodic and harmonic development with various fingerings and articulation marks. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The notation includes eighth and sixteenth notes, rests, and dynamic markings like p. and p. (piano).

The musical score consists of eight staves, each containing five measures of music. The key signature is A major, indicated by three sharps (F#, C#, G#). The notation includes various guitar-specific symbols:

- Natural harmonics (0, 1, 2, 3, 4, 5) are used throughout the piece.
- Fret numbers (1, 2, 3, 4) are placed above the notes.
- Slurs are used to group notes across measures.
- The music is written in a style typical of early 20th-century guitar sheet music.

## Serenade

Wenn dich die Sorgen des Lebens bedrücken,  
Steig in die Gondel, das Liebchen im Arm,  
Achte nicht auf die Paläste und Brücken,  
Acht auf die Schöne und halte sie warm,  
Wellen und Winde, sie regen sich kaum,  
Eng ist, doch traulich der dunkle Raum,  
Den nur die Sonne der Liebe bescheint,  
Und wo man Tränen vor Wonne nur weint.  
Du hast nicht immer deine sechzehn Jahr,  
Nicht immer dieses schöne Rot und Weiß,  
Du hast nicht immer dieses schwarze Haar,  
Nicht immer Einen, der dich liebt so heiß!

Musik von Max Bruch (aus Op 49)  
zur Laute gesetzt von Robert Kothé.

N. 1 no.